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SALE NUMBER 2119
PUBLIC EXHIBITION FROM WEDNESDAY, DECEMBER TWENTY-NINTH

MODERN ETCHINGS
ENGLISH SPORTING PRINTS & DRAWINGS
OF THE
EARLY CONTINENTAL SCHOOLS

THE PROPERTY OF

MRS. WM. F. SHEEHAN
NEW YORK

MR. FREDERICK RIDER
NEW YORK

MRS. B. C. LANDAUER
NEW YORK

& OTHER PRIVATE OWNERS

TO BE SOLD BY THEIR ORDER

TO BE SOLD BY AUCTION
WEDNESDAY EVENING
JANUARY FIFTH, 1927
AT EIGHT-FIFTEEN

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

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A SUNSET IN IRELAND
ORIGINAL DRY-POINT
BY SIR FRANCIS SEYMOUR HADEN

[NUMBER 66]

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THE ANDERSON GALLERIES, INC.

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

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SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. H. L. THOMPSON

NUMBERS 1-235

ANDREW F. AFFLECK

CONTEMPORARY SCOTTISH ETCHER

1 DURHAM CASTLE
Original dry-point etching. Signed artist's proof. Gilt frame. (*Sheehan*)

2 LINLITHGOW PALACE
Original dry-point etching. Signed artist's proof. Fine impression. Gilt frame. (*Sheehan*)

3 MILAN CATHEDRAL, INTERIOR
Original etching. Signed artist's proof. Beautiful impression. Gilt frame. (*Sheehan*)

4 INTERIOR OF TOLEDO CATHEDRAL
Original etching. Fine proof. Signed. A limited number printed and the plate destroyed. (*Rider*)

5 CATHEDRALE DE GISORS
Original etching. Signed proof. Gilt frame. (*Rider*)

6 CATHEDRAL DOORWAY
Original etching. Signed proof. Gilt frame. (*Rider*)

7 INTERIOR OF MILAN CATHEDRAL
Original etching. Signed proof. Fine impression. Plate destroyed. (*Rider*)

AFTER HENRY ALKEN

8 FOX HUNTING
A set of four color prints after the rare original aquatints. Mounted on stretchers and varnished. (4)

9 THE COMFORTS OF BEING DROVE LIKE A GENTLEMAN; THE CONSEQUENCES OF BEING DROVE BY A GENTLEMAN

25-

Colored etchings after Alken. A pair. Oak frames. (2)

JOHN TAYLOR ARMS

CONTEMPORARY AMERICAN

10 LA TOILE D'ARAIGNEE

20-

Original etching. Signed proof. Fine impression. (*Landauer*)

11 CROQUIS, NEW YORK

10-

Original etching. Signed proof. (*Landauer*)

12 FORTY-SECOND STREET, NEW YORK

12 50

Original etching. Signed proof on Japan paper. (*Landauer*)

13 UNE CATHEDRALE DU COMMERCE (THE WOOLWORTH TOWER)

25-

Original etching. Signed proof. Fine impression. (*Landauer*)

ATTRIBUTED TO FEDERIGO BAROCCI

1528-1612

14 ADORATION

8-

Pen and ink drawing, with white high-lights. The Wise Men kneeling before the Virgin and Child.

Height, 8½ *inches; width*, 7½ *inches*

A note on the margin states that the drawing is from the A. R. D. and the Horace Walpole Collections.

CHARLES W. BARTLETT, W. LOCKE, AND OTHERS

15 MODERN COLOR ETCHINGS, WOODBLOCKS AND LITHOGRAPHS

25-

Benares, by Bartlett; The Tenor, by Locke; Gulls, by H. Frank; and others. (*Landauer*) (7)

WINCHESTER
ORIGINAL DRY-POINT
BY DAVID YOUNG CAMERON

[NUMBER 27]

FRANK WESTON BENSON

CONTEMPORARY AMERICAN

16 RED-HEADED DUCKS
Original dry-point. Signed proof. Fine rich impression.
85- Framed.

17 OLD TOM
Original dry-point. Signed proof. Brilliant impression.
90- Framed.

18 MIGRATING GEESE
Original dry-point. Signed proof on Japan paper.
Splendid impression.
70-

CHARLES BIRD

CONTEMPORARY ENGLISH

19 LA COLUMBINE
Mezzotint printed in colors after Bernardino Luini. Signed proof.
Limited to 225 impressions. Gilt frame. (*Sheehan*)
15-

E. H. BLASHFIELD

20 CASTLE OF PIERREFONDS
Oil painting on cardboard. Knights in armor leaving the castle; and two pen and ink drawings. (3)
10- *Average height, 17 inches; width, 11 inches*

FRANK BRANGWYN

CONTEMPORARY ENGLISH ETCHER

21 BRIDGE OF SIGHS, VENICE
Original etching. Signed and numbered proof. On Japan paper.
130- Gilt frame. (*Sheehan*)

J. ALPHEGE BREWER

CONTEMPORARY ENGLISH ETCHER

22 THE ROSE WINDOW, RHEIMS CATHEDRAL
Original etching, printed in colors. Beautiful impression. Signed proof. Impressions limited and the plate destroyed. (*Rider*)

23 ROUEN CATHEDRAL FROM THE EAST
Original etching. Fine rich proof. Signed in pencil by the artist. A limited number printed and the plate destroyed. (*Rider*)

24 RHEIMS CATHEDRAL FROM THE SOUTH WEST
Original etching, printed in colors. Signed proof. Brilliant impression. Edition limited. Gilt frame. (*Rider*)

HABLOT KNIGHT BROWNE—"PHIZ"

1815-1882

25 ON THE ROAD
Colored chalk drawing. An old cab-driver upon the seat of a coach, "The Independence".
Height, 11 *inches; width*, 9¼ *inches*

SIR EDWARD BURNE-JONES

1833-1898

26 STUDY OF A HEAD (1863)
Red chalk drawing. Signed and dated.
Height, 13½ *inches; width*, 8¾ *inches*

POLIDORE CALEARA

1492-1543

26A FRIEZES
Two chalk and pen and ink drawings. Classical friezes, with warriors, mounted and on foot, etc. (2)
Average height, 8 *inches; width*, 14½ *inches*

DAVID YOUNG CAMERON

CONTEMPORARY SCOTTISH

27 WINCHESTER
Original dry-point. Proof signed in pencil in addition to the signature in the plate. Excellent impression on thin Japan paper. Only 60 impressions were taken and the edition subscribed for.

550 –

[SEE ILLUSTRATION]

28 THE BODDIN
Original etching. Signed proof. Good impression.

75 –

CESARE

29 BEGINNING OF A NEW VOLUME
Charcoal drawing. Caricature of Woodrow Wilson, who sits at his desk, the completed volumes of his "History of the American People" beside him, a blank sheet of paper captioned "Mexico" before him. The veiled figure of the Future looks over his shoulder. Signed. *Height*, 18 *inches; width*, 14 *inches*

40 –

LOUIS CHERVIN

CONTEMPORARY FRENCH

30 ON THE SEINE
Original water color. A charming and artistic impression. Signed and dated 1925. (*Landauer*)

12 50

COLOR PRINTS

31 STEEPLECHASING; COACHING AND FOX HUNTING
Color photogravures and color engravings after E. A. S. Douglas. All framed. (5)

15 –

32 COACHING; AND DRIVING
The Road 1825, colored engraving; An Unexpected Whistle, color photogravure by Goupil. Mahogany frames. (2)

17 50

RICHARD COSWAY (?)

1742-1821

33 MINIATURE PORTRAIT OF A LADY (1799)
Water color and pencil drawing. Delicate sketch of a lady, with golden curls falling from beneath her bandeau, daintily colored. Signed "*R. Cosway del.*"

Oval. Height, 4 inches; width, 3¼ inches

40-

GEORGE CRUIKSHANK

1792-1878

34 THE VICAR PREACHING TO THE PRISONERS
Pen and ink drawing. The Vicar stands at his desk, his hearers closely grouped about him. In the margins are little sketches of details in the composition. The caption is in the artist's autograph. Signed. With the engraving.

100-

Height, 6½ inches; width, 4½ inches

The drawing differs in minor details, the disposition of the prisoners, the pose of the Vicar, etc., from the illustration published in Goldsmith's "Vicar of Wakefield", Roscoe's Novelist's Library, 1832.

N. CURRIER

35 CLIPPER SHIP "DREADNOUGHT"
Colored lithograph by N. Currier after C. Parsons. Published 1854. Later impression. Framed.

45-

JAMES DAUGHERTY

36 NEW YORK FROM THE OLD FULTON FERRY; CONSTRUCTING THE MUNICIPAL BUILDING
Original etchings. Signed proofs with the titles in the artist's hand. (*Landauer*) (2)

17.50

P. L. DEBUCOURT

37 LA COURSE; FIN DE LA COURSE
Aquatints after Carl Vernet. Plates 3 and 4. Fine impressions in perfect condition. Framed. (2)

70-

NICOLAS DE LAUNAY

FRENCH, 1739-1792

38 LE BILLET DOUX; QU'EN DIT L'ABBE?
Etchings finished with the graver after N. Lavreince. The first an impression with the letters "A.P.D.R." and good margin; the second with the title only and the space for the inscription blank, margin trimmed. Gilt frames. (*Sheehan*) (2)

350-

HERBERT DICKSEE

39 THIRST
Painted etching. Proof on parchment. Signed in pencil. (*Rider*)

22 50

JOHN A. DIX

CONTEMPORARY AMERICAN

40 THE COAST-GUARD
Original aquatint and dry-point. Signed proof, dated 1923. (*Landauer*)

10-

41 THE DORY
Original soft ground etching. Signed proof, dated 1924. (*Landauer*)

7 50

KERR EBY

CONTEMPORARY AMERICAN

42 SNOW FIELDS
Original etching. Signed proof. Only 100 printed and the plate destroyed. (*Landauer*)

75-

S. ARLENT EDWARDS

CONTEMPORARY AMERICAN

43 MADAME ADELAIDE; MADAME HENRIETTA; AND LOUIS DE FRANCE (DAUGHTERS OF LOUIS XV)
Mezzotints printed in colors after the paintings by Jean Marc Nattier. Signed proofs. The three in a tripart elaborate gilt frame. (*Sheehan*)

44 ANNE OF CLEVES
Mezzotint printed in colors after Holbein. Signed artist's proof, limited to 225 impressions. Ornamental gilt frame. (*Sheehan*)

45 BLANCA MARIE SFORZA
Mezzotint printed in colors after Ambrogia de Predis. Signed artist's proof, limited to 225 impressions. Gilt frame. (*Sheehan*)

46 LUCREZIA TORNABUONI
Mezzotint printed in colors after Botticelli. Signed artist's proof, limited to 225 impressions. Hand-carved gilt frame. (*Sheehan*)

47 THE GARDEN PARTY; THE MUSIC LESSON
A pair. Mezzotints printed in colors after the paintings by Nicolas Lancret. Signed artist's proofs. Impressions limited to 175 copies. Gilt frames. (*Sheehan*) (2)

48 THE HON. MRS. BINGHAM
Mezzotint printed in colors. After Reynolds. Signed artist's proof, limited to 175 copies. Gilt frame. (*Sheehan*)

49 MRS. MUSTERS
Mezzotint printed in colors. After Reynolds. Signed artist's proof, limited to 175 copies. Ornamental gilt frame. (*Sheehan*)

50 DUCHESS OF RUTLAND
Mezzotint printed in color. After Reynolds. Signed artist's proof limited to 175 copies. Ornamental gilt frame. (*Sheehan*)

HEDLEY FITTON

CONTEMPORARY ENGLISH ETCHER

51 CHARTRES CATHEDRAL INTERIOR
Original etching. Signed artist's proof. Fine impression. Gilt
110- frame. (*Sheehan*)

52 ST. ETIENNE DU MONT
Original etching. Signed artist's proof. Fine impression. Gilt
100- frame. (*Sheehan*)

53 ST. OUEN, CATHEDRAL CHURCH, ROUEN
Original etching. Signed artist's proof. Splendid impression.
120- Gilt frame. (*Sheehan*)

54 INTERIOR OF THE CATHEDRAL OF ST. OUEN, ROUEN
Original etching. Fine proof, signed in pencil. Plate destroyed
110- after 250 impressions. (*Rider*)

55 THE ROSE WINDOW, NOTRE DAME
Original etching. Signed proof. Fine impression of this magnif-
400- icent plate. Gilt frame. (*Rider*)
Considered the artist's greatest work.

56 ST. ETIENNE DU MONT, PARIS (INTERIOR)
Original etching. Splendid signed proof. Only 300 copies printed
100- and the plate destroyed. (*Rider*)

57 PORCH OF THE ST. MAGNUS MARTYRS
70- Original etching. Signed proof. Excellent impression. Framed.
RARE.

58 ST. JOHN'S STREET, CANONGATE, EDINBURGH
Original etching. Signed proof. Perfect impression. Framed.
55- RARE.

NEWTON S. FIELDING

1799-1856

59 COCK FIGHTING (A SET OF SIX)
Colored aquatints drawn and engraved by Fielding. Published by Ackermann 1853. Late impressions. Color good. Oak frames. (6)

165-

JEAN HONORE FRAGONARD

FRENCH, 1732-1806

60 LANDSCAPE WITH FIGURES AND CATTLE
To the left a woodcutter in vigorous motion. Foreground of a youthful shepherd with cattle, goats and sheep. Background of a wooded landscape. In its original painted passe-partout and gilded baguette.

400- Sepia drawing on paper. *Size*, 22½ x 17 *inches*
Authenticated by Monsieur Homolle, Conservateur du Musée du Louvre.
From the Collection of the Marquis de Girardin, Château d'Ermenonville.

[SEE ILLUSTRATION]

KARL FREE AND W. H. SHUSTER

61 ANNUNCIATION TO THE SHEPHERDS; THRESHING WHEAT; EL SANTO
Original etchings. All signed proofs. (*Landauer*) (3)

5-

GERMAN

18TH CENTURY

62 ILLUMINATIONS
Two 4to sheets of vellum, with symbolical illumination. (2)

10-

LANDSCAPE WITH FIGURES AND CATTLE
SEPIA DRAWING ON PAPER
BY JEAN HONORE FRAGONARD

[NUMBER 60]

LUCA GIORDANO

ITALIAN, 17TH CENTURY

63 ADORATION OF THE SHEPHERDS
Pen and wash drawing. A large composition and evidently a study for a painting of unusual proportions. The attribution given is that of former owners. *Height*, 18 *inches; width*, 14 *inches*

12 50

KATE GREENAWAY

1846-1901

64 TWO LITTLE GIRLS
Water color drawings. Signed with initials. One child is peeling apples; the other, laden with apple-blossoms, walks through a field of flowers. (2) *Height*, 5½ *inches; width*, 4 *inches*
Charming examples.

60-

SIR FRANCIS SEYMOUR HADEN

1818-1910

65 A LANCASHIRE RIVER
Original etching. Harrington, No. 215. Second published state of two. Signed proof. No. 3 of 100 numbered impressions, with the blind stamp in the lower left corner. Gilt frame.

60-

66 A SUNSET IN IRELAND
Original dry-point. Harrington, No. 51. Second published state of two. Signed proof. A beautiful rich impression of one of the artist's masterpieces.
From the Tracy Dows Collection.

800-

[SEE FRONTISPIECE]

67 SHERE MILL POND (The Larger Plate)
Original etching. Harrington, No. 38. First published state of two. Signed proof. Impression with the "Shere" still visible to the lower right and portion of the sky in the upper right. On Japan paper, mounted, with the surface of the paper roughened by damp. Framed.

375-

W. LEE HANKEY

CONTEMPORARY ENGLISH

68 VIRGIN AND CHILD
Original aquatint, printed in colors. Signed proof. One of two special impressions with this color combination. Later impressions were made with a different color scheme. RARE.

AXEL H. HAIG

SWEDISH, 1835-1921

69 SOUTH TRANSEPT, ST. MARK'S
Original etching. Signed proof. (*Rider*)

70 SOUTH AISLE OF THE CATHEDRAL OF TOLEDO
Original etching. Signed proof. Fine impression. (*Rider*)

71 WESTMINSTER ABBEY; VIEW FROM ST. EDMUND'S CHAPEL
Original etching. Armstrong, No. 40. Signed proof. Framed. (*Rider*)

72 WESTMINSTER ABBEY, NORTH CHANCEL AISLE
Original etching. Armstrong, No. 41. Signed proof. Fine impression. Gilt frame. (*Rider*)

73 THE MORNING OF THE FESTIVAL
Original etching. Armstrong, No. 17. Trial proof. Signed. Gilt frame. (*Sheehan*)

74 A QUIET HOUR
Original etching. Armstrong, No. 18. Signed artist's proof, with the title in the artist's hand. Gilt frame. (*Sheehan*)

75 CHARTRES CATHEDRAL, IN THE AISLES
Original etching. Armstrong, No. 23. Signed artist's proof, with the title in the artist's hand. Gilt frame. (*Sheehan*)

76 MONT ST. MICHEL
Original etching. Armstrong, No. 27. Signed artist's proof. Gilt frame. (*Sheehan*)

77 CHARTRES CATHEDRAL, UNDER THE NORTH PORCH
Original etching. Armstrong, No. 28. Signed artist's proof. Gilt frame. (*Sheehan*)

78 NORTH CHANCEL AISLE, WESTMINSTER
Original etching. Armstrong, No. 46. Signed proof. Gilt frame. (*Sheehan*)

79 WISBY CATHEDRAL; GOSLAR
Original etchings. Armstrong, Nos. 60 and 92. Signed artist's proofs. (*Sheehan*) (2)

80 INTERIOR OF BURGOS CATHEDRAL
Original etching. Armstrong, No. 65. Signed proof. Gilt frame. (*Sheehan*)

81 TOLEDO CATHEDRAL, INTERIOR
Original etching and aquatint. Signed proof. Armstrong, No. 66. Gilt frame. (*Sheehan*)

82 DURHAM CATHEDRAL, INTERIOR
Original etching. Armstrong, No. 99. Signed proof. Gilt frame. (*Sheehan*)

83 CANTERBURY CATHEDRAL
Original etching. Armstrong, No. 110. Signed proof. Gilt frame. (*Sheehan*)

84 ST. MARK'S, VENICE, INTERIOR
Original etching. Armstrong, No. 123. Signed proof. Gilt frame. (*Sheehan*)

85 THE CHAPEL OF ST. CLEMENT, ST. MARK'S, VENICE
Original etching. Armstrong, No. 135. Signed proof. Gilt frame. (*Sheehan*)

86 CEFALU CATHEDRAL
Original etching. Armstrong, No. 141. Signed proof. Gilt frame. (*Sheehan*)

87 ULM CATHEDRAL (INTERIOR)
Original etching. Armstrong, No. 146. Signed artist's proof. Gilt frame. (*Sheehan*)

88 OCTOBER EVENING, ASSISI
Original etching. Armstrong, No. 150. Signed artist's proof. Gilt frame. (*Sheehan*)

89 CHURCH OF ST. FRANCIS, ASSISI
Original etching. Armstrong, No. 151. Signed proof. Gilt frame. (*Sheehan*)

90 THE PALATINE CHAPEL, PALERMO
Original etching. Armstrong, No. 155. Signed proof. Gilt frame. (*Sheehan*)

91 YORK MINSTER
Original etching. Armstrong, No. 158. Signed artist's proof. Gilt frame. (*Sheehan*)

92 AMIENS CATHEDRAL, SOUTH CHOIR SCREEN
Original etching. Signed proof. Gilt frame. (*Sheehan*)

93 SOUTH AISLE, LOOKING WEST, BURGOS CATHEDRAL
Original etching. Signed proof. Gilt frame. (*Sheehan*)

94 TOLEDO, VIEW OF THE SOUTH AISLE
Original etching. Signed artist's proof. Gilt frame. (*Sheehan*)

JOHN HARRIS

EARLY 19TH CENTURY

95 FORE'S COACHING INCIDENTS
A set of four colored aquatints after paintings by C. C. Henderson (plate 2 engraved by Duncan). Published by Messrs. Fores, 1843-45. Two plates slightly time-stained. Mahogany frames. (4)

96 THE AYLESBURY GRAND STEEPLE CHASE (A Set of Four)
Colored aquatints after the paintings by J. Pollard. London, published March 30th, 1836, by Ackermann & Co. Later impressions, but very good. Black oak frames. (4)

ERNEST HASKELL

CONTEMPORARY AMERICAN

97 COUNTRY ROAD
Original etching. Signed proof. Beautiful impression. Exquisite tree detail in pure etching. (*Landauer*)

ALBANY E. HOWARTH

CONTEMPORARY ENGLISH ETCHER

98 EXTERIOR OF RHEIMS CATHEDRAL
Original etching. Proof impression. Signed. Only 100 copies printed and the plate destroyed. (*Rider*)

99 WINCHESTER CATHEDRAL
Original etching. Signed proof. Fine early impression. 100 copies printed and the plate destroyed. (*Rider*)

100 EXTERIOR OF THE SAN MARCO CATHEDRAL, VENICE
Original etching. Brilliant proof. Signed in pencil. Plate destroyed after 100 impressions. (*Rider*)

101 CATHEDRAL INTERIOR
Original etching. Signed proof. Brilliant impression. Gilt frame. (*Rider*)

102 CATHEDRAL IN ENGLAND
Original etching. Signed proof. Nice impression. (*Rider*)

103 THE ENTRANCE OF THE CATHEDRAL OF ROUEN
Original etching. Signed proof. Fine impression. Only 100 copies printed and the plate destroyed. (*Rider*)

104 ST. WILLIAM'S COLLEGE, YORK
Original dry-point. Signed proof. Fine rich impression. (*Landauer*)

12 10

CHARLES HUNT

EARLY 19TH CENTURY

105 THE DUKE OF BEAUFORT COACH [AT THE BULL AND MOUTH INN]
Colored aquatint after the painting by W. J. Shayer. Published 1841. Later impression, but brilliant. Framed.

12 10

106 THE DUBLIN, 1856 (A Pair)
Colored aquatints designed and engraved by C. Hunt. Published 1856 by Ackermann & Co. Later impressions. Slightly browned. Framed. (2)

35-

107 ROAD RIDERS, OR FUNKERS; AND THE FEW, NOT FUNKERS
Colored aquatints after the paintings by R. B. Davis. Published 1841 by Ackermann. Later impressions. Framed. (2)

20-

108 STEEPLE CHASING ILLUSTRATIONS
A set of four colored aquatints after H. Alken. Fine in color, but foxed. All framed. (4)

40-

109 THE GRANDSTAND, ASCOT
Colored aquatint after J. F. Herring. Published 1852. Stained. Mahogany frame.

12 10

GEORGE HUNT AND J. HARRIS

110 THE CAMBRIDGE TELEGRAPH; CHANGING HORSES
Colored aquatints. The first after J. Pollard, the second after C. C. Henderson. Both stained. Mahogany frames. (2)

15-

ELLEN JOWETT

CONTEMPORARY ENGLISH

112 MISS CROCKER
Mezzotint printed in colors. After Lawrence. Signed proof. Gilt frame. (*Sheehan*)

TROY KINNEY

CONTEMPORARY AMERICAN

113 APRIL
Original dry-point. Signed proof. (*Landauer*)

114 THE SERENADE
Original dry-point. Signed proof.

115 THE GAVOTTE
Original dry-point. Signed proof.

MAX KLINGER

CONTEMPORARY GERMAN

116 DEATH
Original aquatint and dry-point. (*Landauer*)

GIOVANNI LANFRANCO

1581-1647

117 MOSES
Pen and ink drawing, with sepia wash. Moses standing upon the mountain top, with the Tablets of the Law in his arms.
Height, 7 inches; width, 4½ inches

AUGUSTE LEPERE

FRENCH, 1849-1918

118 MARCHE AUX POMMES
Original etching. Signed proof. Brilliant impression. Only 150 printed.

119 LE BALLON QUI TOMBE
Original etching. Signed proof. Second state. No. 13 of 35 impressions.

120 UNE CHASSE AU MONT GERARD
Original wood engraving. Signed proof on China paper. No. 26 of 35 impressions.

LOCKE AND OTHERS

121 MODERN LITHOGRAPHS, WOODCUTS, ETC.
Aunt Nellie, by Locke; New Hampshire, by Gooding; and others. (*Landauer*) (6)

JAMES McARDELL

ENGLISH, 1729-1765

122 THE TRIBUTE MONEY
Mezzotint after the painting by Rembrandt. Good impression. Mahogany frame with black glass mat. (*Rider*)

JAMES McBEY

CONTEMPORARY SCOTTISH

123 SURREY DOWNS
Original etching. Signed proof marked "A 16". Framed.

124 THE SILK DRESS
Original etching. Signed proof; marked "XXX". Beautiful impression on old paper.

DONALD SHAW MACLAUGHLAN

CONTEMPORARY AMERICAN

125 TWO BRIDGES
Original etching. Signed proof on heavy paper.

ILLUMINATED MAP

18TH CENTURY

126 INSULA GADITANA, ISLE DE CADIZ
Engraved by F. de Witt, Amsterdam. Colored by hand, with many ships illuminated. Framed.

FINCH MASON

127 A SKETCH AT PICADILLY CIRCUS (A PORTRAIT OF WHISTLER)
Water color and pencil drawing. Despite the caption in the artist's autograph, there is no hint of Piccadilly Circus,—save the indirect suggestion in the Whistlerian habiliments. Signed.
Height, 10¼ *inches; width*, 7½ *inches*

KATHERINE MERRILL

CONTEMPORARY AMERICAN

128 KINGS AND PROPHETS, CHARTRES; THE WARDERS, CHARTRES
Original dry-points. Signed proofs with the titles in the artist's hand. (*Landauer*) (2)

CHARLES MERYON

FRENCH, 1821-1868

129 SAN FRANCISCO, 1855
Original etching. Delteil, No. 73. Fourth state. Splendid impression, in perfect condition. RARE. (*Landauer*)

130 LA GALERIE DE NOTRE DAME; TOURELLE DE L'ECOLE DE MEDECINE; PORTRAIT BY FLAMENG
The first two, etchings in published state. The second, portrait by L. Flameng. (*Landauer*) (3)

MISCELLANEOUS

131 MISCELLANEOUS PRINTS
Portrait of an Old Man after Rembrandt; The Choir, etched by Spiegle; Diana, by S. W. Cheston; Anxious Heart, by Herbert Dixie. All framed. (*Sheehan*) (4)

132 MISCELLANEOUS PRINTS
Madonna and Child, color print; Portrait of a Child, pencil drawing; Portrait of Mrs. Lauzun, color photogravure; and a carbon print. 3 framed, one unframed. (*Sheehan*) (4)

MODERN ETCHERS

133 THREE ETCHINGS
Work in the Fields, by E. Blamfield; On the Delaware, by F. Townsend Morgan; Dawn, by Peter Marcus. All signed proofs. Choice lot. (*Landauer*) (3)

134 FOUR ETCHINGS
Self-portrait, by Anne Goldthwaite; three dancing subjects etched by Teresa Cerutti Simmons. All signed proofs. (*Landauer*) (4)

135 SIXTEEN ETCHINGS
Examples by H. L. Doolittle, J. E. Laboureur, Otto Ackermann, Frank Wilcox, and others. All signed proofs. (*Landauer*) (16)

CHARLES W. MIELATZ

CONTEMPORARY AMERICAN

136 JUMEL MANSION
Original etching. Signed proof. Fine impression on Japan paper. (*Landauer*)

NEW YORK VIEWS

137 THE BROOKLYN SANITARY FAIR, 1864
View of the Academy of Music; Interior View; and Knickerbocker Hall. Color lithographs. Framed. (3)

138 ORIGINAL DRAWINGS

A collection of 15 originals by Old Masters. Enclosed in a red levant morocco slip-case, small folio.

1. Adrian van de Velde (attributed). 1639-1672. Pencil drawing. A gay company in a garden.

2. Anton Frans van der Meulen. 1634-1690. Spirited drawing in red pencil. A cavalier on horseback, a young woman sitting behind him.

3. Frans Mieris. 1635-1681. Head of a young man. Careful study in pencil and India ink.

4. Copy after Rembrandt. Red pencil drawing. Delicate copy of the etching of Rembrandt representing the head of a negro woman, the head turned to the left.

5. Claude Mellan. 1598-1688. Pen drawing. A bearded man.

6. Flemish or French School. 17th-18th century. Head of a boy, after a plaster cast. Study in charcoal and white chalk on blue paper. Attributed to E. Quellinus. 1607-1678.

7. Copy after Jean Baptiste Greuze. 1726-1805. Head of a youth, charcoal drawing.

8. Anton Raphael Mengs. 1728-1779. Studies in red pencil. Obverse: study of a nude man, and in the background, study of the torso of a nude woman. Reverse: four sketches of hands.

9. Benjamin West. 1738-1820. Study. Probably Priam asking from Achilles the return of Hector's body. Pen and sepia drawing.

10. Florentine School. Late 15th or early 16th century. Pen drawing in brown ink: head of a young man in Roman costume. On the reverse a similar head in small size and a study of legs. Attributed to Leonardo.

11. School of Raphael. Italian, 16th century. Ink and pencil drawing. A river god reclining, leaning his left arm on an urn. This composition suggests the right lower corner of the "Judgment of Paris" by Marc Antonio Raimondi after Raphael. The drawing has been pricked with a needle for transfer purposes.

12. Copy after Raphael. Italian, 17th century. Pen and sepia drawing, copy after the "Ascension of the Virgin" by Raphael. Slightly damaged in the left lower corner.

13. Giulio Romano. 1492-1546. Minerva. Excellent pen and sepia drawing of Minerva. In the left hand she holds a flower branch, in the right a shield with the head of the Medusa.

14. Taddeo Zuccaro. 1529-1566. Head of a boy. Very expressive pen drawing, which may be a study for a Christ or St. John the Baptist as a child. Cut out and pasted on a new background.

15. Pietro da Cortona. 1596-1669. Juno imploring the help of Jupiter. Pen and sepia drawing.

STEPHEN PARRISH

CONTEMPORARY AMERICAN

139 LANDSCAPE WITH POND
10- Original etching. Signed proof on Japan paper. (*Landauer*)

140 SEVEN ETCHINGS
Original etched landscapes, etc. One signed proof. All choice
25- impressions. (*Landauer*) (6)

JOHN DEAN PAUL

FLOURISHED CIRCA 1825

141 THE LEICESTERSHIRE (A Set of Four)
Colored aquatints after drawings by John Dean Paul. No
40- engraver's or publisher's name. Fine brilliant set. Framed. (4)

JOSEPH PENNELL

AMERICAN, 1860-1926

142 ST. JOHN'S GATE, CLERKENWELL
70- Original dry-point. Signed proof on old paper. (*Landauer*)

143 THE FERRY HOUSE
Original dry-point. Signed proof. Fine impression of this splendid composition. (*Landauer*)

144 WALT WHITMAN'S HOUSE
Original dry-point. Fine impression in brown ink on old paper. Signed proof. (*Landauer*)

145 THE BAY, NIGHT
Original aquatint. Signed proof. Framed. (*Landauer*)

146 PORTRAIT OF JOSEPH PENNELL
Original lithograph portrait by Helen T. Reinthaler. Proof signed by both the artist and subject. (*Landauer*)

147 SUNSET, WILLIAMSBURG BRIDGE
Original dry-point. Signed proof. Choice impression on old paper. (*Landauer*)

148 THE SAME
Also on old paper. (*Landauer*)

149 WALT WHITMAN'S HOUSE (328 Mickle Street)
Original etching. Signed proof.

CHARLES PINET

CONTEMPORARY FRENCH ETCHER

150 SAINT ETIENNE DU MONT, PARIS
Original etching printed in colors. Signed proof. Brilliant impression. Only 50 copies printed and the plate destroyed. (*Rider*)

AFTER JAMES POLLARD

151 FOUR IN HAND
Colored aquatint after the painting by J. Pollard. Published by T. Helme about 1840. Nice impression. Good margin. Mounted in mahogany frame.

RACE HORSES

151A PRETTY POLLY, CICERO, POLAR STAR, WOOL WINDER, BAYARDO, AND MAN O'WAR
Modern color lithographs. A set of six. All framed. (6)

15-

FREDERICK REMINGTON

CONTEMPORARY AMERICAN

152 INITIAL LETTER "T" FOR "THE CATTLE COUNTRY"
Pen and ink drawing. The initial "T" branded upon the shoulder of a steer. Signed. *Height*, 9 *inches; width*, 10 *inches*

30-

GUIDO RENI

BOLOGNESE SCHOOL, 1575-1642

153 MARTYRDOM OF A SAINT
Pen and wash drawing in brown. A masterly drawing of an unusual degree of finish. The attribution given is that of its former owners. *Height*, 12 *inches; width*, 9¼ *inches*

10-

154 ROMAN SOLDIERS ENSLAVING THEIR CAPTIVES
Pen and wash drawing with touches of white on blue paper. A most decorative composition. With a note on the back by Andrew Lang: "*Cardinal York's Collection, A. Lang.*"
Height, 8½ *inches; width*, 10¾ *inches*

15-

155 CHERUBS
Pen and ink drawing, with sepia wash. Group of many cherubs in clouds, with open book. *Height*, 11 *inches; width*, 10 *inches*

17 50

AUGUSTE RENOIR

FRENCH, 1841-1919

156 NUDE RECLINING
Original etching. Delteil, No. 15. Second state, with the signature.

40-

157 THE LADY WITH THE PICTURE HAT (MLLE. DIETERLE)
Original lithograph. Delteil, No. 26.

158 HEAD OF A BOY (PIERRE RENOIR)
Original lithograph. Delteil, No. 27. Printed on India paper.

REYNOLDS AND RAEBURN

159 PORTRAITS OF MRS. BRADDYLL AND MRS. LAUZUN
Color reproductions of the famous paintings. Elaborate gilt frames. (*Sheehan*) (2)

JOSEF RIBERA, CALLED "LO SPAGNOLETTO"

1588-1656

160 HEAD OF AN OLD MAN
Colored chalk drawing. The bearded head of an Old Man, with eyes raised in supplication. *Height*, 13 *inches; width*, 10¼ *inches*

GIULIO ROMANO

ITALIAN, 1492-1546

161 CHRIST PREACHING IN THE TEMPLE
Original wash drawing in carmine. A composition of high artistic quality and excellent draughtsmanship. Evidently a study for a ceiling decoration. The attribution is that of former owners.
Height, 17½ *inches; width*, 25 *inches*

162 ROMAN SOLDIERS AT THE CRUCIFIXION
Pen and wash drawing in brown. An interesting detail of a larger picture, although forming a perfect balance in itself. With a note on the back by Andrew Lang: "*Cardinal York's Collection. A. Lang.*" *Height*, 11 *inches; width*, 7½ *inches*

COSIMO ROSELLI

1439-1507

163 ST. MATTHEW

Charcoal drawing. Figure in heavy drapery, with extended hand. *Height*, 15½ *inches; width*, 10 *inches*

20- A powerful drawing. From the Lord Rowan Collection.

CHRISTIAN ROSENBERG

EARLY 19TH CENTURY

164 WEST COUNTRY MAILS AT THE GLOUCESTER COFFEE HOUSE, PICCADILLY

Colored aquatint after the painting by James Pollard. London. 100- Published by Thomas McLean . . . 1828. Brilliant original impression. With about an inch margin all around, but without the title. Framed.

A beautiful impression of this RARE coaching print.

[SEE ILLUSTRATION]

ALBERT ROSENTHAL

165 INTERIOR OF ST. PATRICK'S

Etching after the drawing by Max Rosenthal. Signed remarque 12 50 proof. Gilt frame. (*Sheehan*)

MAX ROSENTHAL

CONTEMPORARY AMERICAN ETCHER

166 ST. PATRICK'S CATHEDRAL; and TWO INTERIORS

Original etchings. Signed remarque proofs. Gilt frames. 30- (*Sheehan*) (3)

DANTE GABRIEL ROSSETTI

1828-1892

167 SKETCHES

Two pencil sketches. Man seated, girl standing beside him. Both 10- are draped in classic costume. Background of terrace, Italian landscape, etc. (2) *Average height*, 4¾ *inches; width*, 4 *inches*

WEST COUNTRY MAILS
AT THE GLOUCESTER COFFEE HOUSE, PICCADILLY
COLORED AQUATINT
BY CHRISTIAN ROSENBERG
(AFTER THE PAINTING BY JAMES POLLARD)

[NUMBER 164]

ERNEST D. ROTH

CONTEMPORARY AMERICAN

168 ALONG THE ARNO, FLORENCE
Original etching. Signed proof. No. 20 of a limited number of impressions. (*Landauer*)

169 SEGOVIA, GRIM SPAIN
Original etching. Signed proof, dated 1921. One of a limited number of impressions. (*Landauer*)

170 CUENCE, THE CLIFF DWELLERS
Original dry-point. Signed proof, dated 1921. (*Landauer*)

THOMAS ROWLANDSON

1756-1827

171 MOTHER POINTING HER CHILD THE PATH TO HEAVEN
Water color. Kneeling mother, embracing her child, and pointing towards an angel. *Height*, 8¾ *inches; width*, 6¾ *inches*
An attractive drawing, characteristic in treatment, if not in subject, of the artist's famous manner.

W. RUDINOFF

CONTEMPORARY DUTCH

172 NEW YORK HARBOUR
Original etching. Signed proof. Only 50 proofs taken and the plate destroyed. (*Landauer*)

173 THE STATUE OF LIBERTY
Original etching. Signed proof. The first impression of this state, of which only 20 were taken. (*Landauer*)

ATTRIBUTED TO RUBENS (1577-1640)
AFTER PRIMATICCIO (1504-1570)

174 TWO FIGURES FROM FRIEZE
Charcoal drawing. Two semi-nude figures supporting canopy.
Height, 8 *inches; width*, 13 *inches*
From the Collection of Sir Joshua Reynolds, with his stamp in corner.

GIOVANNI BATTISTA SALVI
1605-1685

175 STUDY OF HANDS
Charcoal drawing. Study of hands in attitude of prayer.
Height, 5 *inches; width*, 7½ *inches*
VERY FINE. From the Frazer Collection, Dublin.

JOHN S. SARGENT
1856-1925

176 PORTRAIT OF WOODROW WILSON
Wood engraving by Timothy Cole after the picture by Sargent. Proof on China paper signed by both the painter and engraver.

H. W. SCHWEICKHARDT
1746-1797

177 STUDY OF A YOUNG BULL
Pen and ink and pencil drawing.
Height, 5½ *inches; width*, 9 *inches*
From the Collection of William Sharpe, Esq.

BARTOLOMMEO SCHIDONI
1560-1616

178 MADONNA
Red chalk drawing. Madonnas in various poses, with Wise Man offering frankincense. *Height*, 7¼ *inches; width*, 6¾ *inches*
From the Houlditch, Mayor, and Sir Thomas Lawrence Collections.

ANTON SCHUTZ

CONTEMPORARY AMERICAN

179 THE SKYLINE OF NEW YORK FROM BROOKLYN
Original dry-point. Signed proof on Japan paper. (*Landauer*)

180 THE S.S. MAJESTIC (WITH BACKGROUND OF NEW YORK SKYSCRAPERS)
THE S.S. MAURETANIA FROM ELLIS ISLAND
Original dry-points. Signed proofs and rich impressions. (*Landauer*) (2)

181 BOWLING GREEN FROM THE CUSTOM HOUSE
Original dry-point. Signed proof on Japan paper. (*Landauer*)

182 BETWEEN THE ISLANDS; OUTWARD BOUND
Original dry-points. Signed proofs. (*Laudauer*) (2)

183 WALL STREET; THE WOOLWORTH TOWER FROM THE ARCH OF THE MUNICIPAL BUILDING
Original dry-points. Signed proofs on Japan paper. (*Landauer*) (2)

184 THE STEAMSHIPS OLYMPIC AND AQUITANIA
Original dry-points. Signed proofs. Fine early impressions. (*Landauer*) (2)

HERBERT SEDCOLE

CONTEMPORARY ENGLISH

185 L'ABANDON
Mezzotint printed in colors after Fragonard. Signed proof. Gilt frame. (*Sheehan*)

186 LES SOUVENIRS
Mezzotint printed in colors after Fragonard. Signed proof. Gilt frame. (*Scheehan*)

187 LA POURSUITE
Mezzotint printed in colors after Fragonard. Signed proof. Gilt frame. (*Sheehan*)

SIR FRANK SHORT

CONTEMPORARY ENGLISH

188 OVER THE MEADOWS TO MONNIKENDAM
Original etching. Signed proof.

22 50

ALFRED J. SKRIMSHIRE

CONTEMPORARY ENGLISH

189 LADY DOUGLAS
Mezzotint printed in colors after the painting by Gainsborough. Signed artist's proof. Limited. In carved gilt frame. (*Sheehan*)

37 50

190 MRS. ROBINSON (PERDITA)
Mezzotint printed in colors after the painting by Gainsborough. Signed artist's proof. Limited. In carved wood gilt frame. (*Sheehan*)

45 —

WILL SIMMONS

CONTEMPORARY AMERICAN

191 THE THREE GRACES; SILVER SHADOWS; TUG-O'-WAR
Original aquatints. Signed proofs, two of which are trial impressions. (*Landauer*) (3)

10 —

192 THE BETTER PART OF VALOUR; ANTELOPE AND YOUNG; HUMMING BIRD
Original dry-points. Signed proofs. All choice impressions. (*Landauer*) (3)

7 50

193 CROSS TRAILS; JUNGLE LOVE
Original dry-points. Choice impressions with inscribed presentation inscriptions by the etcher. (*Landauer*) (2)

12 50

T. F. SIMON and J. W. WINKLER

194 VICTORY PARADE; HILLSIDE FARM
Original etchings. Signed proofs of each. (*Landauer*) (2)

10 —

ETTORE SIMONNETTI

ITALIAN, 19TH CENTURY

195 THE CONCERT
Water color. Signed. Gilt frame. (*Sheehan*)

W. T. SMEDLEY

196 LANDSCAPE
Wash drawing. Peasant plowing. With four pen and ink drawings of Hougoumont and the field of Waterloo. (5)
Average height, 9 inches; width, 9 inches

F. HOPKINSON SMITH

AMERICAN, 1838-1915

197 TWILIGHT
India ink wash drawing. Windmill and trees silhouetted against night sky. *Height, 3¾ inches; width, 4 inches*
From the Henry M. Tod Collection.

RICHARD SMYTHE

CONTEMPORARY ENGLISH

198 LADY CONYNGHAM
Mezzotint printed in colors. After the painting by Lawrence. Signed proof. Gilt frame. (*Sheehan*)

EILEEN A. SOPER

CONTEMPORARY ENGLISH

199 THE SAMPLER
Original etching. Signed proof.

SPANISH SCHOOL

18TH CENTURY

200 KNEELING SAINT

Red chalk drawing. Figure kneeling before altar; above appears the symbol of the Eucharist, supported by Cherubs in clouds; the halo about the head of the aged suppliant stands out against heavy drapery in upper left corner.

Height, 15 *inches; width*, 10 *inches*

From the Lord Rowan Collection.

NATHANIEL SPARKS

CONTEMPORARY ENGLISH ETCHER

201 WATERLOO BRIDGE

Original etching. Signed proof. (*Rider*)

MARIO SPINETTI

ITALIAN, 19TH CENTURY

202 GATHERING WILDFLOWERS

Water color. Two charming young ladies are seen in the foreground of a large field picking flowers. Signed to lower left. Elaborate gilt frame. (*Sheehan*)

MAURICE STERNE

203 INDIAN MAIDEN SEATED

Original lithograph. Gilt frame.

F. G. STEVENSON

CONTEMPORARY BRITISH

204 MONA LISA

Mezzotint printed in colors after Leonardo da Vinci. Signed artist's proof. Gilt frame, with an impression from the cancelled plate on the back. (*Sheehan*)

205 FLORENTINE PORTRAIT
Mezzotint printed in colors after Buonsignori. Signed artist's proof. Gilt frame. (*Sheehan*)

THOMAS STOTHARD

ENGLISH, 1755-1834

206 OLIVIA RESTORED TO HER FAMILY
Wash drawing. The family, seated and standing, gaze at the open door, in which stands Olivia, with bowed head. Signed.
Height, 4¾ *inches; width*, 2¾ *inches*
An original drawing for "The Pilgrim's Progress".

207 THE ANGEL APPEARING TO CHRISTIANA
Wash drawing. Christiana, the children grouped behind her, bows to the ground before the angel.
Height, 4½ *inches; width*, 3 *inches*
An original drawing for "The Pilgrim's Progress".

CURT SZEKESSY

208 CATHEDRAL INTERIOR
Original dry-point etching. Signed artist's proof. Gilt frame. (*Sheehan*)

J. M. W. TURNER

ENGLISH, 1775-1851

209 GODSTONE, SURREY
Pencil drawing. Woman and child wending their way along a river-bank road; farm buildings in middle distance.
Height, 13¼ *inches; width*, 9 *inches*
Apparently a sketch for a painting, since the artist has written on the drawing short indications of the colors desired.

ARTHUR J. TURRELL

210 EXTERIOR OF THE MILAN CATHEDRAL
Original etching. A rich proof. Signed in pencil. (*Rider*)

211 SUNSHINE AND SHADOW
Original dry-point. Subsequent to Konody's book. Signed proof. Only 75 impressions made.

212 ANTONIO
Original dry-point. Subsequent to Konody's book. Signed proof. Only 75 impressions made.

213 MADONNA OF SAN REMO
Original dry-point. Subsequent to Konody's book. Signed proof. Only 75 impressions made.

214 MONTEPULCIANO
Original dry-point. Subsequent to Konody. Signed proof. Only 75 impressions made.

215 ITALIAN CATTLE FAIR
Original dry-point. Subsequent to Konody. Signed proof. Only 75 impressions made.

216 VENETIAN BARGES
Original dry-point. Subsequent to Konody. Signed proof. Only 75 impressions made.

217 CA D'ORO
Original dry-point. Subsequent to Konody. Signed proof. Only 75 impressions made.

218 A SAND BOY
Original dry-point. Subsequent to Konody. Signed proof. Only 75 impressions made.

219 A VENETIAN MARKET
Original dry-point. Subsequent to Konody. Signed proof. Only 75 impressions made.

220 ARCO SANTA TERESA, VENICE
Original dry-point. Subsequent to Konody. Signed proof. Only 75 impressions made.

ALMA TADEMA AND FRANCOIS FLAMENG

221 A ROMAN PROCESSION; THE LAST CHARGE AT WATERLOO
Etchings after the paintings by Tadema and Flameng. Signed artist's proofs on vellum. Elaborate gilt frames. (*Sheehan*) (2)

ENGRAVER UNIDENTIFIED

222 THE EDINBURGH EXPRESS
Colored aquatint. Without artist's or engraver's name. Fine impression in brilliant color. Mounted in mahogany frame.

"W. V."

223 COCKNEY CARTOONS, 1870
A sketchbook of 34 pages, filled with neatly executed pen and ink drawings, depicting the oddities and peculiarities of the London of 1870. Each signed with a monogram "W. V." Oblong 8vo, vellum, with drawing on cover.
A humorous and skilfully executed memento of the period.

CAVALIERI FRANCESCO VANNI

1565-1609

224 THE ENSHROUDING
Pen and ink drawing. The Dead Christ, enshrouded by Joseph of Arimathæa and worshipped by the two Marys and another.
Height, 10 *inches; width*, 9½ *inches*
From the Richard Cosway Collection.

G. WALTNER

225 THE LAST SUPPER; HARVEST FESTIVAL
Etchings after paintings by Dagnon and Jules Breton. Signed artist's proofs. Gilt frames. (*Sheehan*) (2)

CADWALLADER WASHBURN

CONTEMPORARY AMERICAN

226 WEST ENTRANCE OF TEMPLE PARROQUILO, MEXICO
Original etching. Signed proof. With the title in the artist's hand. RARE.

50-

BENJAMIN WEST, P. R. A.

1738-1820

227 DETAIL FOR "CHRIST HEALING THE SICK"
Sepia wash drawings. Inscribed on back in the artist's autograph: *"Study of a group in the Picture of Christ healing the Sick, which was painted by Command of His Majesty George the Third, for his intended Chapel in Windsor Castle. Benj'n. West."* *Height, 6½ inches; width, 9¼ inches*
The picture for which this is a study now hangs in the Nottingham Museum.

70-

JAMES ABBOTT McNEILL WHISTLER

AMERICAN, 1834-1903

228 LA VIEILLE AUX LOQUES
Original etching. Full rich impression of the third state. (*Landauer*)

60-

229 BILLINGSGATE
Original etching. Mansfield, No. 46. Seventh state. Fine impression on thin Japan paper. Framed.

80-

230 LONGSHOREMEN
Original etching. Mansfield, No. 44. Only state. Fine impression on Japan paper. Framed. SCARCE.

90-

231 THE LITTLE PUTNEY, NO. 2
Original etching. Mansfield, No. 177. Third state. Beautiful impression. Framed.

55-

232 STUDY OF A WOMAN

Pen and ink drawing. Sketch of a woman, apparently a study for an etching. *Height*, 4¾ *inches; width*, 3 *inches*

A clever and highly characteristic sketch, drawn by a few skilful strokes. Endorsed on mount: "*This Pen and Ink drawing was done by Whistler. W. Greaves.*" From the W. Greaves Collection.

233 READING

Original lithograph. Way, No. 13*a*. A group of four portrait sketches on a large stone. Three of these sketches were cleaned from the stone after a few impressions and the remaining one was printed and published as "Reading" in "Notes". (Way, No. 13.) VERY RARE.

IRVING R. WILES

234 SEATED GIRL

Pencil drawing. Signed. *Height*, 14 *inches; width*, 9¼ *inches*

ANDERS ZORN

CONTEMPORARY SWEDISH

235 OLS MARIA

Original etching. Asplund, No. 286. Signed proof. Framed.

Total 12,146 10

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